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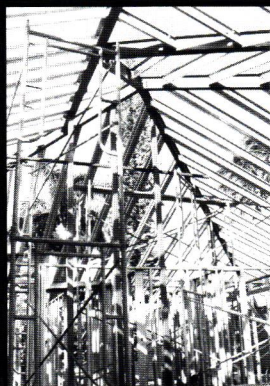
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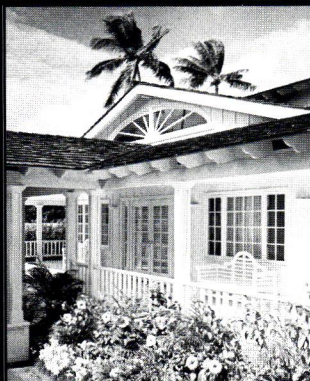
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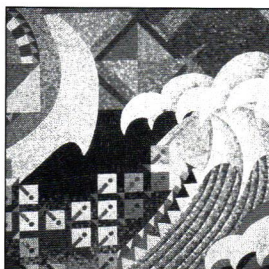
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### IN THIS ISSUE ...

While architects are the artists of the built environment, the importance of fine art in people's lives is not lost on the design professional. Programs that incorporate art into building design, such as Hawaii's Art in Public Places Program, are heartily supported by architects. The articles in this issue provide strong testament to the value of intertwining art with architecture.

**COVER:** "Gift of Water," a 1997 cast bronze sculpture by Shigeharu Yamada, stands sentry at the entrance to the Hawai'i Convention Center. The sculpture and many other artworks were budgeted into the construction of the center under the Art in Public Places Program.

Photo by Douglas Peebles, courtesy of Hawaii State Foundation on Culture and the Arts

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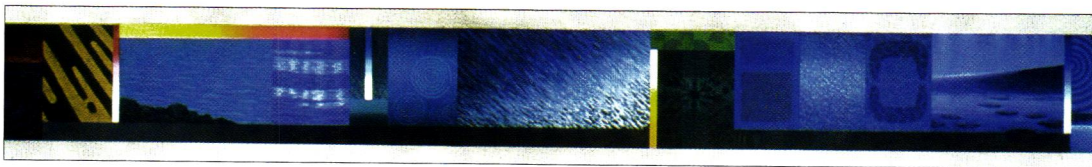
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Art and structure are integrated at the Hawai'i Convention Center

## A Hawaiian Sense of Place

by Charles R. Sutton, FAIA



**A**rt has always been a part of architecture. Art gives historical and cultural context to buildings and helps define their sense of place. Either as an integral part of building design or as separate artworks, art contributes to the identity and quality of the place.

The \$200 million dollar Hawai'i Convention Center has provided, through the Art in Public Places Program of the State Foundation on Culture and the Arts, the opportunity for the commission and selection of art valued at \$2 million dollars.

From the beginning, the convention center program called for design and construction of a building with a "Hawaiian sense of place." The architects of the design/build team — Loschky, Marquardt, and Nesholm; and Wimberly, Allison, Tong, and Goo — gave special attention to the idea of relating the building to its Waikiki environment and Hawaii's culture. Even though convention planners typically require a "black box" environment, as the program developed it became important to offer the visitor an identification with Hawaii, while at the same time building world-class facilities.

Pre-function spaces and circulation areas were opened to natural ventilation and the outdoors. Generous landscape plantings were added as an in-

tegral part of the building. Locations were established for significant works of art that would become part of the building and offer an opportunity for the artists of Hawaii to give deeper meaning to Hawaii's cultural values.

The State Foundation on Culture and the Arts appointed an Art Advisory Committee that was responsible for selecting the artists to be commissioned. The Art Advisory Committee included Siobhan Booth; Momi W.



Photos by Douglas Peebles, courtesy of the Hawaii State Foundation on Culture and the Arts

**Top: Hiroki Morinoue's "Mauka, Makai," 1997, is an acrylic on wood mural placed high on the wall above the lobby entry. At 90 feet long by 15 feet high, it is the single largest piece at the convention center. Above: A detail from Jay Wilson's "Hawaiian Tapestry," 1997, highlights the colorful nature of this glass mosaic tile artwork at the third level central concourse.**





Hawaiian culture is the theme of many of the artworks, including this detail from "Imu," 1997, a polychromed ceramic tile mural by Mataumu Alisa at the third level central concourse.

Cazimero; George Ellis; Donald W. Y. Goo, FAIA; John M. Hara, FAIA; Alan S. Hayashi; George Loschky, FAIA; Greg Northrop; Francis S. Oda, AIA; and Gladys Sonomura.

### **Tremendous Response**

In order to select artists for the work, advertisements were placed in local newspapers requesting interested artists to submit their qualifications. The SFCA received qualification submittals from 158 artists. From these applicants, a short list of 30 was selected to submit design proposals for eight primary locations in the convention center. Their proposals were reviewed by the Art Advisory Committee and eight commissions were awarded, including one exterior sculpture, a lobby wall mural, and six large wall murals for the central concourse of the meeting room level.



A bronze sculpture by Satoru Abe, "Reaching for the Sun," 1997, adorns the rooftop garden lily pond.



Artists were also asked to submit prices for the works with their design proposals. Therefore the work was divided into phases that would allow adjustments to the budget as the total program was developed. The second phase commissioned five additional artists from the original 30 submissions, includ-

*Art gives historical and cultural context to buildings and helps define their sense of place.*

ing a sculpture in the roof's garden lily pond, a large painting in the ballroom, and three additional wall murals or sculptures for the meeting room level concourses.

The building plan provided two courtyards at opposite ends of the meeting room concourses that were landscaped spaces open to the sky, surrounded by an arcaded concourse opening to special meeting rooms. One of the courtyards is the entrance to the Lili'u Room, which seats 465 people in a fixed-seat theater arrangement.

#### A Home for Charlot

This courtyard offered an ideal setting for a set of frescos by renowned late artist Jean Charlot which had been rescued by the Charlot Foundation during a renovation of the Hilton Hawaiian Village Hotel. The SFCA later acquired the work from the Charlot Foundation for installation at the airport; however, the location did not work and the frescos remained in storage for several years. The SFCA offered the frescos to the convention center if a suitable location could be found.

The frescos, painted on plastered concrete and concrete masonry walls and reinforced for transit, weighed 11

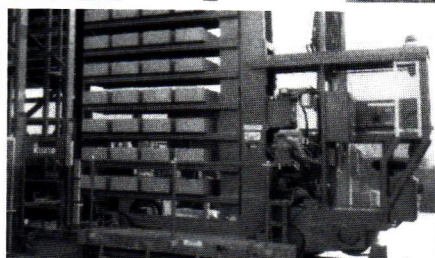
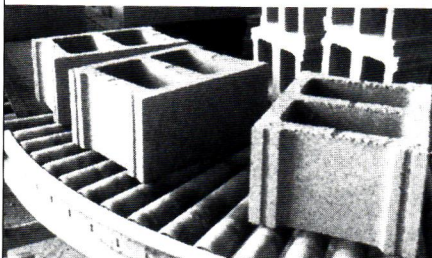
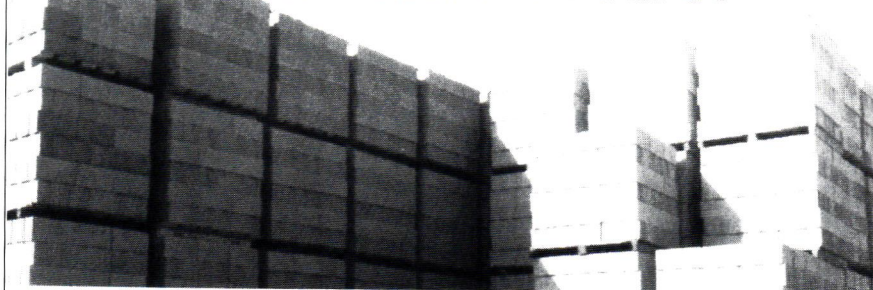


The convention center is an appropriate new home for late artist Jean Charlot's frescos, which had been in storage for several years. Shown here is a detail from the 9-foot by 20-foot "Chief's Canoe." The frescos were painted on plastered concrete and concrete masonry walls and weighed 11 tons.

tons. The convention center offered an excellent opportunity for prominent display of these valuable fresco panels. Fortunately, the building structure had very heavy steel

beams under the courtyard walls that would allow for their installation. There are five separate paintings, including the 9-foot by 20-foot "Chief's Canoe" and four smaller

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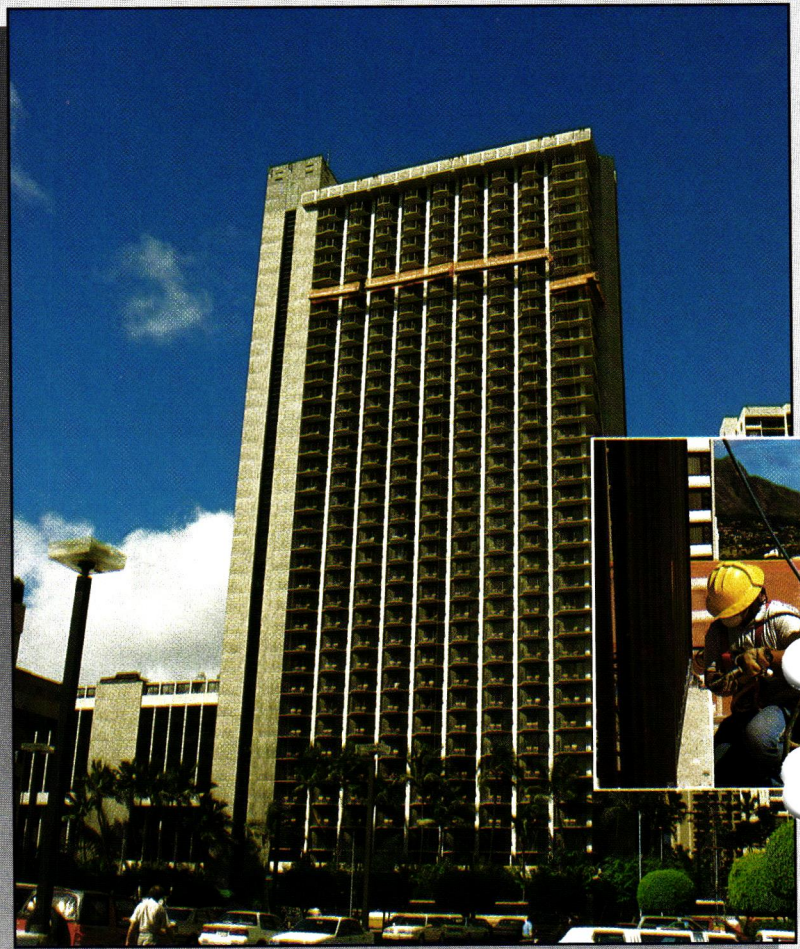
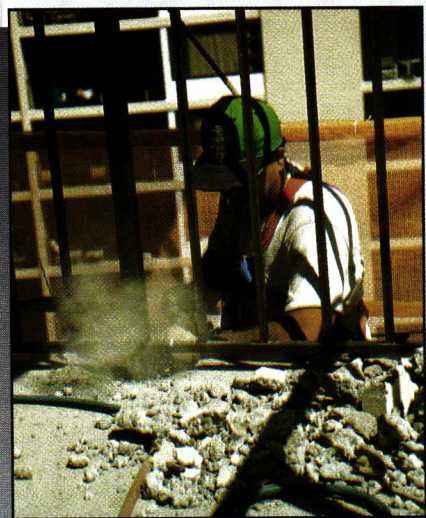
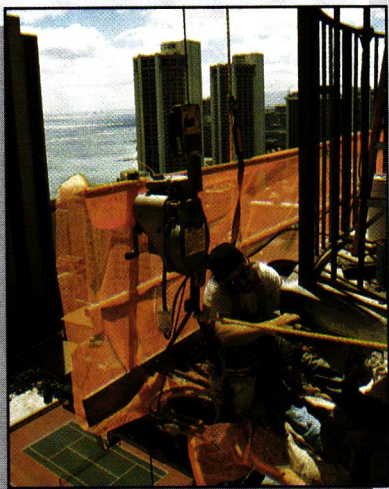
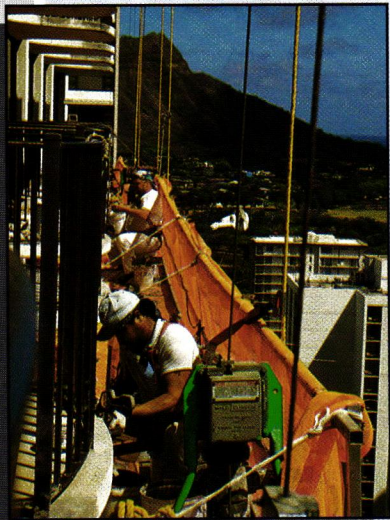


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pieces: "Male Hawaiian Diver," "Female Hawaiian Diver," "Conch Shell Players," and "Drummers."

works, the structure on which the pieces would be attached or installed, and to verify structural val-

stage of the project.

The Hawai'i Convention Center is impressive not only for its museum quality art collection, but as a building which integrates art with structure both in its architectural expression and its display of works of some of the best artists of Hawaii.

***Installation of artwork in the building required cooperation among artists, architects and contractors as the building was being completed.***

The courtyard has been named *Pā Kaloka* and now identifies a unique place among a number of special places in the convention center.

**Tomorrow's Artists**

The other courtyard on the meeting room level has been named *Pā Kamali'i* and is the location for the display of childrens' art developed in an annual competition of student work from Hawaii schools. The first competition was held in the 1996-97 school year for children in elementary schools. Ninety-six works on the subject "Our Island Home" were selected and hang in four frames that allow 24 paintings to be mounted in each frame. The paintings will remain on exhibit for a year and then be returned to the students. Subsequent yearly competitions will be held for intermediate and high school students.

After phase one and phase two commissions were made, the Art Committee studied the budget and with the SFCA, selected works from the SFCA collection to use in other public locations within the convention center. In addition, commissions were given for a wall mural on the ballroom concourse level, a wall mural in the corridor between the lobby and the Ala Wai Canal at the intermediate level, and wall murals at 12 drinking fountain locations throughout public areas of the building.

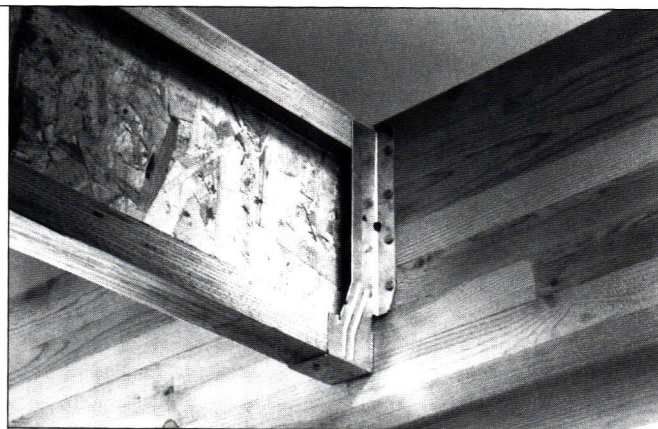
**Team Effort**

Installation of artwork in the building required cooperation among artists, architects and contractors as the building was being completed. It was necessary to determine the medium used for art

ues that would make all systems compatible. This made the planning for artwork an important part of the early programming and design

*Charles R. Sutton, FAIA, was project manager for the art installation and design consultant to the Convention Center Authority for the design and construction of the Hawaii Convention Center.*

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The Art in Public Places Program owes its creation to Alfred Preis

## **The Father of Public Art**

by Jan-Peter Preis, AIA, APA

**A**s one looks back upon his life, one might conclude that my father, Alfred Preis, FAIA-ME, was destined to also become the father of the Art in Public Places Program. As his life unfolded, such was his mission.

A love of the arts was nurtured in Preis while growing up in Vienna, Austria. As a boy and later as an architecture student, he lived

marrying my mother. Thus, through love, he found his career.

Preis had graduated from architectural engineering school and was struggling to make a living in theatrical stage setting and interior design when Austria was annexed by Nazi Germany in 1938. Because he was partly of Jewish ancestry and my mother of Catholic and Aryan descent, they married im-

mediately.

Soon, Preis found the Honolulu architectural firm of Dahl & Conrad to sponsor the newly-married couple and provide a job for him in Hawaii. So with the help of my grandfather, Dahl & Conrad and a Catholic service organization, my parents arrived in Honolulu in 1939.

### **Filling the Artistic Void**

Compared to Vienna, the arts capital of Europe, Hawaii initially had relatively little to offer Preis in artistic stimulation. In his starvation for culture and the arts, he did everything in his power to stimulate the cultural environment to fill the void. He was actively involved with the Honolulu Academy of Arts, the symphony and the University of Hawaii at Manoa arts program. He also encouraged world-famous artist Jean Charlot to teach art and create fresco murals throughout Hawaii.

just minutes from an opera house and museums and was treated to a steady diet of the visual and performing arts.

Preis met my mother, Jana, at an arts festival in Salzburg. When they fell in love, her stepfather, a prominent physician, insisted his daughter marry a man of professional stature. Preis, who had been groping his way in the performing and visual arts, decided that pursuing a professional career in architecture would broaden his possibilities of



Photos courtesy of the Hawaii State Foundation on Culture and the Arts

**Works of art adorn Hawaii's public buildings thanks to the Art in Public Places Program. "Gaea," a 1984 copper sculpture by Bumpei Akaji, graces Honolulu International Airport.**



Preis formed his own architectural practice in 1943. As an architect, Preis took leadership roles in the Chamber of Commerce, the Downtown Improvement Association, The Outdoor Circle, the Oahu Development Conference, and Diamond Head, Waikiki and Civic Center task forces. At the AIA, he headed up a war memorial task force which later led to his design of the world-acclaimed Arizona Memorial.

While in private practice, Preis became quite renowned for his design skills. He won a national design award in 1956 for the First United Methodist Church Kindergarten. Other buildings of note include the International Longshoremen and Warehousemen Union (ILWU) auditorium and office building, the entrance building at the Honolulu Zoo, Lapa-hoe Elementary School and Wahiawa Intermediate School. He was also noted for immaculate detailing in residential design.

Preis never neglected the importance of integrating fine art within his architectural design. Examples include a large fresco on the main facade of the ILWU building, a sculptural metal screen and gate at the Honolulu Zoo, a large sculptural wall piece at the former First United Methodist Church administration building and a Jean Charlot fresco mural at his own residence.

As an architect in private practice, "Fred neglected architecture for volunteer work," Jana Preis once said. "No," her husband contradicted, "I spent half my time on public affairs and the other on wonderful commissions."

### **Building Hawaii's Future**

Preis was appointed by Gov. John Burns as Hawaii's first state planning coordinator in the newly-formed Department of Planning and Economic Development in 1963. As planning coordinator, Preis advised all government departments on environmental, urban, aesthetic and cultural matters related to improving the appearance of Hawaii's buildings and open space.

In 1964, in his capacity as state planning coordinator, Preis learned about pending federal legislation to establish a national council on the arts. Anticipating that federal funds



for the arts would become available nationwide, Preis drafted legislation to establish a state commission similar to the national model. On July 12, 1965, two months prior to the establishment of the National Foundation on the Arts and Humanities, Gov. Burns signed Act 269, establishing the State Foundation on Culture and the Arts (SFCA).

Preis was named executive director of the SFCA in 1966. He was recruited by Masaru "Pundy" Yokouchi, SFCA's first chairman. Preis and Yokouchi worked together to establish or administer several valuable art-related conferences and programs. These included the Governor's Conference on Culture and the Arts, which later led to the beginnings of several arts organizations; and the Arts in Education Program, an artists-in-schools program which was the first of its kind in the nation. He was also instrumental in adding a culture and arts component to the Model Cities Program, which established cultural programs in Kalihi-Palama and Nanakuli-Waianae. He was a firm believer in having art and cultural programs available for the education and enjoyment of people of all socioeconomic levels.

### **Making Art Mandatory**

In the fall of 1966, Yokouchi and Preis discussed establishing a public art program for Hawaii. While working on guidelines for improvement of Honolulu as chairman of the Chamber of Commerce Beautification Committee, Preis invited sculptor Edward Brownlee to speak at an environmental planning session.

*(continued)*

**Visitors to Honolulu's Diamond Head Health Center can enjoy La Hua, "The Egg," 1980 ceramic sculptures by Toshiko Takaezu.**





**Form meets function in "Playforms," 1973 ceramic play sculptures enjoyed by children at Likelike Elementary School, Honolulu. The artist is Kay Sayoko Mura.**

Brownlee gave a talk on the need for art in public buildings. "Public buildings perform the function of giving the community cohesion and a sense of unity," said Brownlee. "The greatest cities of antiquity are

remembered by us for the quality of their art and the vision of men who believed in beauty as a lasting value of civilized man," he continued.

Brownlee's enthusiasm, and my father's own experiences in architectural practice where he would specify a portion of construction funds for fixtures, appliances and contingency funds, gave Preis an idea. He presented to Yokouchi the concept of making art "mandatory rather than allowable." Yokouchi believed the idea a good one and told Preis to write the bill to be presented to the Legislature.

With the approval of the SFCA board, the Department of Accounting and General Services and Gov. Burns, Preis consequently drafted a measure that a "percentage of all capital expenditures be set aside for the acquisition of works of art." The original bill designated 1.5 percent of construction costs for art. However, the bill became sticky in the House of Representatives and a compromise needed to be reached. This compromise designated that one percent of public building construction money be allocated for art.

Preis believed the "one percent" law to be one of his greatest achievements. In his testimony to the House Appropriations Commit-

tee, he said, "It would not only permit the gradual accumulation of a permanent state art treasury" which would increase in value, but would also provide for "the establishment of a record of the artistic growth and maturity of Hawaii's people."

Gov. Burns signed Act 298, the Art in State Buildings law, on June 12, 1967, which established the SFCA's Art in Public Places Program. Subsequently, this law, which had its beginnings in Hawaii, has been reworked in various forms by several states and the federal government and was reinstated in Hawaii in 1981.

Because of the Art in Public Places Program, both Hawaii's residents and visitors have enjoyed public buildings that include paintings, murals, sculptures and other artworks, creating an aesthetically appealing built environment that has also brought recognition to Hawaii's artistic community.

The program consists of two components, commissions and the relocatable collection. Commissions usually encompass large-scale, site-specific works such as sculptures, mosaics and murals, which adorn state office buildings, schools, libraries, civic centers and airports.

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The commissions are awarded based on reviews and advice of an Art Advisory Committee.

The relocatable collection, which includes works such as paintings, photographs, prints, and smaller-scale three dimensional pieces, are displayed at any appropriate state location. Pieces for the collection are selected from exhibitions, galleries and artists' studios based on recommendations by the Acquisition Award Selection Committee.

The Art in Public Places Program has brought outstanding recognition to Hawaii's artists and is greatly responsible for a resurgence in interest in Hawaiian arts and culture. And despite threatened budget cuts over the years, the program has survived intact, with the endorsement of Gov. Ben Cayetano and the dedicated efforts of the management and staff of the State Foundation on Culture and the Arts.

"Works of art are enhancing many of the buildings that are fa-



**A detail of the interior view of "Po," by Erica Karawina, shows how this 1982 stained glass mural reflects light into the Kalanimoku Building in Honolulu.**

miliar to us," Yokouchi once said. "Fred's dream lives on."

But perhaps my father said it best when he summarized the significance of art in people's lives:

"I believe art is the most important humanizing force — it has a benevolent influence on human beings that affects their emotional

and spiritual outlook. Being exposed to art shapes people's minds, so our job is to bring them works by good artists - where they can't miss it!"

*Jan-Peter Preis, AIA, APA, is an architect and planner in private practice in Kaneohe.*



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Architecture school to benefit from public art program

## Art Meets Architecture

by Gordon O. Wallace, AIA

**S**ince architects and artists have long recognized the collaborative nature of what they do, it is fitting that Hawaii's architecture school will soon benefit from the state's program to commission and install art in public buildings.

to all artists. The competition brief had many specific goals for the project without dictating a particular type of artwork.

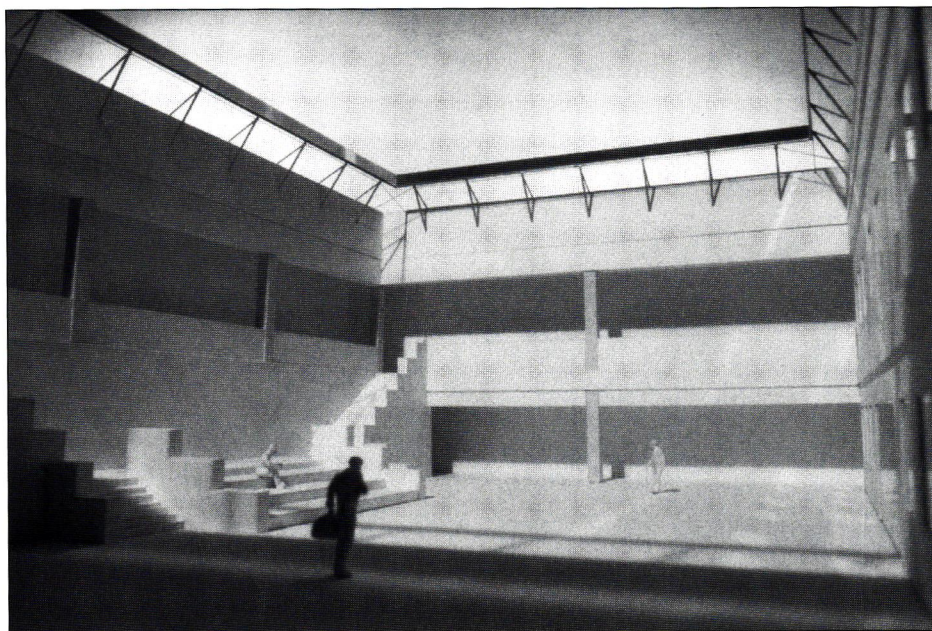
The brief stated that the work should be integrated with the courtyard and be an architectural landmark. It should involve artists

and students, take into account the surrounding community, and accent the courtyard as a pleasant area for gatherings, receptions, work and inspiration. The expression of detailing used should be evident, and it should be contemporary and timeless in design. It should use materials and finishes which incorporate new technology and are durable. The project budget was \$200,000, all inclusive.

From the initial field of artists, five semi-finalists were selected to develop their concepts more fully in Phase II of the competition. The semi-finalists were required to submit a detailed written description of the work

including a project budget, five color 18-inch by 24-inch renderings, a maquette, and samples of the materials with the intended colors and textures.

Each semi-finalist was required to give a one-hour presentation to the Art Advisory Committee, which was responsible for selecting three finalists. The Art Advisory Committee was chaired by Dean Raymond Yeh of the School of Architecture. The semi-finalists were James Carpenter, J. Carl Freedman, Michio Ihara, Mamoru Sato, and Gordon O. Wallace, AIA. The presentations were given to the committee in March and the final selection was made by the SFCA Board of Commissioners.



Rendering courtesy of James Carpenter Design Associates

**In the artwork to be installed at the School of Architecture courtyard, James Carpenter places a glass cornice around the top of the walls which will transmit colored light onto the courtyard's walls and floors.**

This summer, the School of Architecture at the University of Hawaii at Manoa will receive a new work of art for the building's courtyard. The artwork, designed by James Carpenter Design Associates of New York, is the winning entry in a two-phase international design competition held earlier this year by the State Foundation on Culture and the Arts (SFCA) as part of the Art in Public Places Program. In this second international competition held by the SFCA there were a remarkable 360 registrants from more than 20 countries.

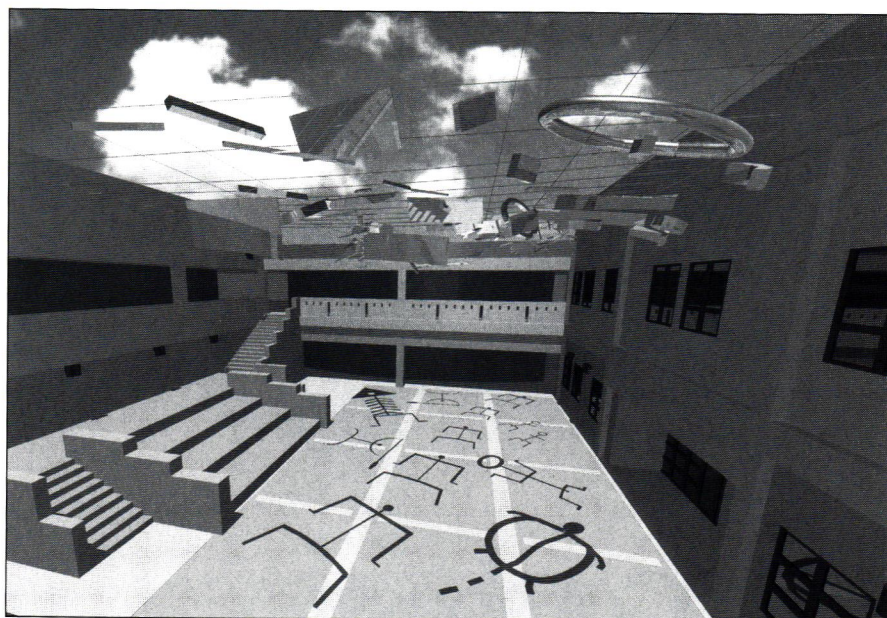
The competition's first phase was an anonymous design concept competition open



The winner, James Carpenter, is a well-known artist who works with glass in different forms. He is perhaps best known in Hawaii for the glass installation at First Hawaiian Center. He has built projects worldwide, including the new 56-foot suspended glass tower at the Hong Kong Convention Centre.

For the courtyard work, Carpenter places a dichroic glass "cornice" around the top of the courtyard parapets. The glass reflects and transmits colored light onto the walls and floor of the courtyard. The patterns of light and shadow change as the sun moves across the sky during the course of the day. The glass cornice is held in place by thin stainless steel brackets attached to the parapets.

Boston-area sculptor Michio Ihara created the second place entry. He is internationally known with works throughout the world, including the main sculpture in the lobby of Kenzo Tange's Tokyo City Hall. His work has cascades of metal cubes supported on metal stands coming down from the top of



Rendering courtesy of Gordon O. Wallace, AIA

**Gordon Wallace's entry features suspended steel and glass objects that cast shadows onto the courtyard floor. Twice a year at midday the shadows join to form images of Hawaiian petroglyphs.**

each of the courtyard stairs. The cubes are free to rotate in the wind, and would reflect the light of the sun around the courtyard as the cubes rotate.

The third place entry was by Gordon Wallace. This work has an array of mirror-fin-

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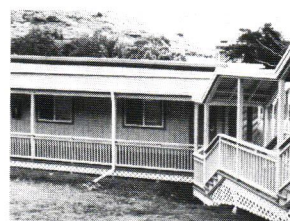
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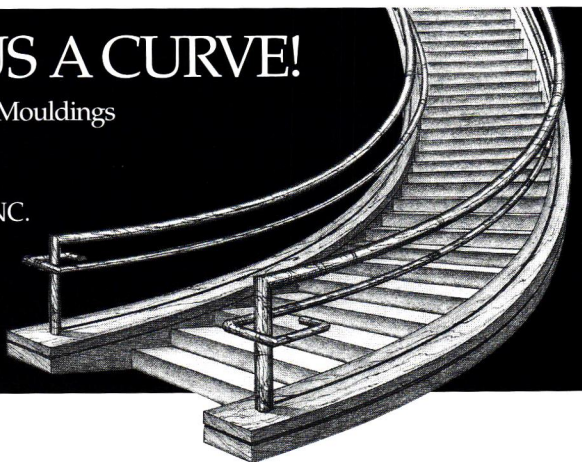


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ished steel objects and glass prisms suspended from a grid of thin stainless steel cables over the courtyard. The objects would reflect and refract sunlight and cast shadows on the courtyard floor. Twice a year, at midday on the fall and spring equinoxes, the shadows would come together to form images of Hawaiian petroglyphs, transforming the courtyard floor into a sort of shadow petroglyph field.

UH Manoa art professor Mamoru Sato is a well-known sculptor in Hawaii with works in the SFCA collection. His entry has ribs attached to the upper courtyard walls which come together to a point. The ribs are then covered by white canvas to make a tent-like form, with a hole at the point of the ribs. The shadows cast by the ribs and canvas would move across the courtyard through the course of the day.

J. Carl Freedman is an artist from Maui with a major work at the Kahului Airport. His piece has a curving post set in the center of the courtyard with a series of metal plates attached to one another projecting from the top of the post. The plates form a skeleton-like object in which each plate is free to rotate. This makes the whole form free to snake around in the wind so that it has a life-like appearance.

The creativity of the semi-finalists' submissions lend credence to the value of the Art in Public Places Program. To receive such high quality submissions confirms the importance of government support for art for public enjoyment.

James Carpenter Design Associates is now working on the final design of the winning piece, and construction is expected to begin this summer. The sculpture will be an exciting addition to the School of Architecture and to the collection of the State Foundation on Culture and the Arts.

*Gordon O. Wallace, AIA is an architect with Urban Works, Inc., Honolulu.*



Creative artists enter the business world

## When Art Becomes Business

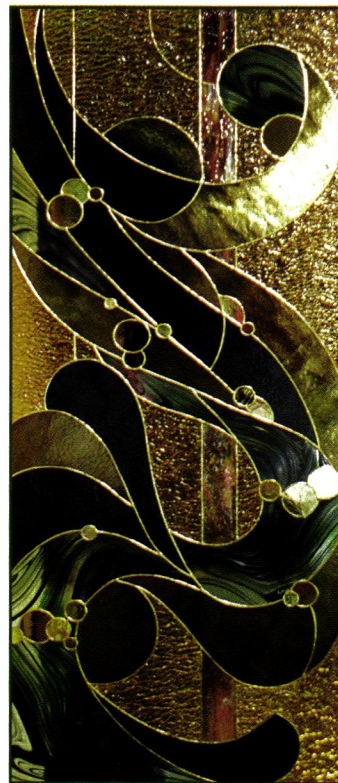
by Jamie Kemp

**A**rtists and craftsmen are by nature creative people. They see beauty in commonplace things and create works that affect other people profoundly. Their works can soothe, surprise, shock or even bring tears of joy to the viewer. And it's no secret that many artists can be unconventional, opinionated and unwilling to follow schedules.

The world of business operates much differently. There's not much patience to harbor the creative spirit when there

are deadlines to meet, bills to pay and budgets to follow. So what happens when art becomes a full-time business?

Annalee Jones has some perspective on the answer. Jones worked a "real" job in the computer field for 25 years before "my retirement got moved up with downsizing," she said. After all those years in the logical world of computers, she decided to do something many people would consider illogical. She decided to pursue her longtime hobby, art, as a full-time career. (Continued)



Art glass has become a career for Annalee Jones.

## GLASS RAINBOWS

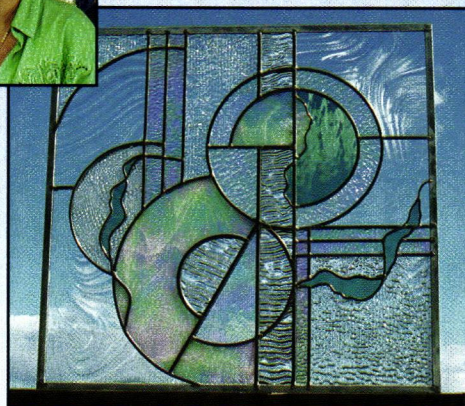
### *Stained Glass Art*



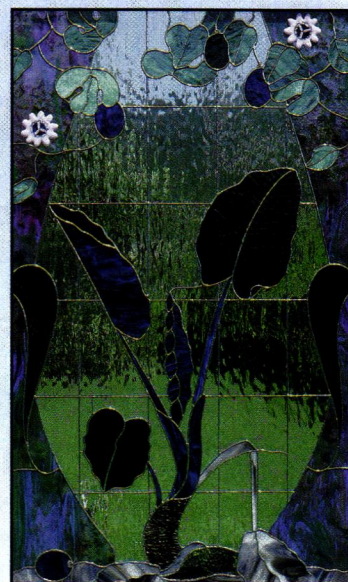
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Jones is the artist and owner of Glass Rainbows in Kaneohe, which specializes in the design and production of stained glass, now often called art glass. During three years in business, most of her commissions have been for middle and high-end residential work, but she is trying to break into the commercial market.

Jones said marketing her work has been the most difficult aspect of establishing her new career.

"The biggest challenge is getting my name out there and my work for people to see," although advertising, customer referrals and local building trade shows have recently improved her exposure, she said.

She's also been plagued by shipping problems. She's had glass shipments get lost, travel to neighbor islands, or get dumped on her driveway, which is particularly unsettling considering the heavy yet fragile nature of her art medium.

"It can be close to a month to get

the order here, which makes it difficult to keep my schedule," she said.

However, the rewards of her business are worth the occasional headache. "So far, my customers have been absolutely thrilled with my work. It makes me feel good when my customers seem to have received even more than what they were hoping for," she said.

### No Looking Back

Although some artists claim that trying to make a living in art stifles creativity, other artists-turned-businessmen don't look back. A good example is Eric Bello, who has grown his woodworking business from a "mom-and-pop" operation in 1986 to a 16-employee enterprise.

Bello and his wife Mary started their business as fine artists making bowls, lamps and small craft items out of koa and other local hardwoods. Architects and contractors would see the work and ask Bello if

he could make other items out of wood such as stair spindles and porch posts.

Today, Bello's Millwork Inc., does design and installation of custom doors and windows, curved staircases and architectural moldings. The company is also the largest manufacturer of koa picture frame moldings in Hawaii.

Since many of the products are targeted to the high-end residential and commercial markets, the company has not been hurt by Hawaii's flat economy, he said.

"We see in this particular niche that the economy is encouraging. We're busier now than we've ever been," he said.

He doesn't miss the days of doing one-of-a-kind pieces. "I like designing something, figuring out a way of doing 50 of them and doing them efficiently. I'm more process oriented. I'm more of a businessperson than an artist," he said.

# I Images

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# Architecture on Screen

*Design professionals who are also film buffs can enjoy a special series of films at the Hawaii Academy of Arts Theatre during January, co-sponsored by AIA Honolulu.*

**Wednesday, Jan. 6, 7:30 p.m.**

**Concert of Wills – Making of the Getty Museum** (United States,



100 minutes). The Getty Center in Los Angeles is the most complex architectural undertaking of this century. The film takes a rare look at the creative process in action. It repeats on Jan. 7 at 1 p.m.

**Thursday, Jan. 7, 7:30 p.m.**

**Charlety, un Stade dans la Ville** (France, 26 minutes). The Charlety stadium in Paris, by father and son Henri and Bruno Gaudin, spawned the growth of a city.

**Nemausus – Public Housing for the '80s** (France, 26 minutes). Jean Nouvel, architect of the Institut du Monde Arabe in Paris, was commissioned by the city of Nîmes to design 114 public housing units which combined utilitarian design with artistic integrity.

**Thursday, Jan. 7, 8:30 p.m.**

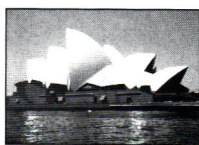
**In Search of Clarity: The Architecture of Gwathmey Siegel** (United States, 45 minutes). Charles Gwathmey and Robert H. Siegel discuss their 25-year partnership. This film is considered one of the best films on architecture as concept with a cameo by client Steven Spielberg.

**A Vision Built: Zaha Hadid** (Germany, 43 minutes). Iraqi-born Zaha Hadid, whose architecture is characterized by expressive shapes and quirky perspectives, discusses the design process and the challenges of working in a male-dominated profession.

**Wednesday, Jan. 13, 7:30 p.m.**

**Peter Eisenman: Making Architecture Move** (United States and Germany, 56 minutes). Architect/theorist Peter Eisenman talks about his work which has fomented debate, as has his collaboration with third-generation German architect Albert Speer.

**Jørn Utzon: Clouds** (Denmark, 72 minutes). The architect of the world-famous Sydney Opera House

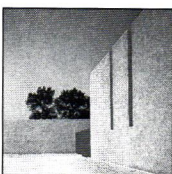


had not given interviews for 20 years. This follows Utzon and his works, includ-

ing his controversial resignation before completion of the project that made him famous.

**Thursday, Jan. 14, 7:30 p.m.**

**Light and Space – Walls of Mexico** (Belgium, 55 minutes). Luis Barragan's wall compositions play



with color, structure and light reminiscent of Rivera, Orozco and Siqueiros. Their

work is explored in the murals of Mexico City and Guadalajara, as well as interiors by Barragan where art and architecture interact.

**Louis Kahn: Silence and Light** (United States, 58 minutes). The influential work of Louis Kahn is examined through his significant buildings including the Salk Institute in La Jolla, the Kimbell Art Museum in Fort Worth, the Center for British Art in New Haven and others.

**Wednesday, Jan. 20, 7:30 p.m.**

**Two Impossible Films** (Canada, 28 minutes). Set against the cityscape of Vancouver, this film

satirically comments on the role of the British Columbia capital as urban double for other metropolitan areas across the country.

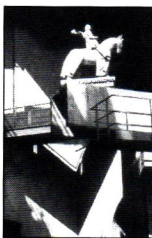
**Il Girasole** (Switzerland, 17 minutes). Angelo Invernizzi designed Casa Girasole, a villa near Verona. Influenced by the Bauhaus school, it revolves on its axis to follow the sun like a sunflower.

**Bitings and Other Effects** (Netherlands, 30 minutes). Palermo, Sicily forms a multidimensional stage set for the tarantella dance, choreographed with the architecture of the city in mind.

**Guggenheim Museum, Bilbao** (United States, 10 minutes). This film provides an introduction to Frank Gehry's design for the Guggenheim Museum, which has received international acclaim from critics and artists alike.

**Thursday, Jan. 21, 7:30 p.m.**

**Carlo Scarpa** (Great Britain, 57 minutes). Venetian-born Carlo Scarpa was radical in remodeling historic buildings. The successful integration of past and present is exemplified by his Brion



Memorial, one of the great enigmas of modern architecture.

**Mary Jane Colter: House Made of Dawn** (United States, 90 minutes). Mary Jane Colter, chief architect for the Fred Harvey Company and the Atchison, Topeka and Santa Fe Railways, drew inspiration from Spanish and Native American forms. This documentary explores work in Arizona, New Mexico and the Four Corners region and how she shaped our image of the American Southwest.



# Remodeling Showcase



## Kitchen Concepts Plus

*The unusual shape of the kitchen countertops and matching soffits, the informal eating area and various design elements reflect good taste and quality design in this kitchen remodel.*

*The design maximized the efficiency and style of the area through creative space planning. The room features 45-degree angles in countertop, soffits and cabinetry, providing more functional space as well as depth and movement. In the desk area, the angled countertop provides plenty of usable space, yet does not interfere with the traffic flow. The cooktop sits on a lowered, custom-height counter with a triangular stainless steel vent hood above.*

*The new kitchen comfortably serves large and small gatherings. The increase in light, pantry storage space and a new beverage center adjacent to the family room all serve to increase efficiency and reduce traffic in the kitchen.*

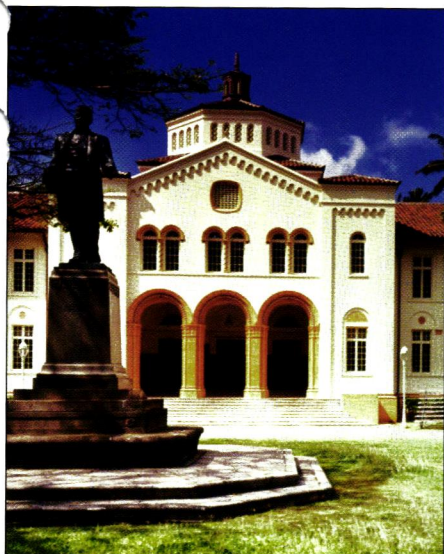
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*Chef Jean-Marie Josselin of A Pacific Cafe knew Studio Becker Zeyko's Mobilo kitchen would offer all the right ingredients for his new cooking show. The moveable kitchen furniture is designed to suit all types of spaces, with open cabinets, functional corner solutions, glass doors and mobile cabinets on castors. Studio Becker Zeyko selected Mobilo for this project because its subtle design and adaptability allow for easy assembly and dismantling. Here, natural beech cabinetry and granite, solid surface and wood countertops were selected to create a warm and inviting atmosphere for viewers.*







Photos by Dana Edmunds

**M**ckinley High School's Building A is a fine example of Spanish Colonial Revival architecture but was declared unsafe due to dry rot and termite infestation.

The existing structure was demolished except the historic exterior and redesigned to enhance its earthquake, hurricane and fire resistance. The architect salvaged all historic architectural components for reinstallation. Exterior concrete walls were repaired and wood mouldings, rafters and soffit panels were replaced with plastic replicates to eliminate future termite damage.

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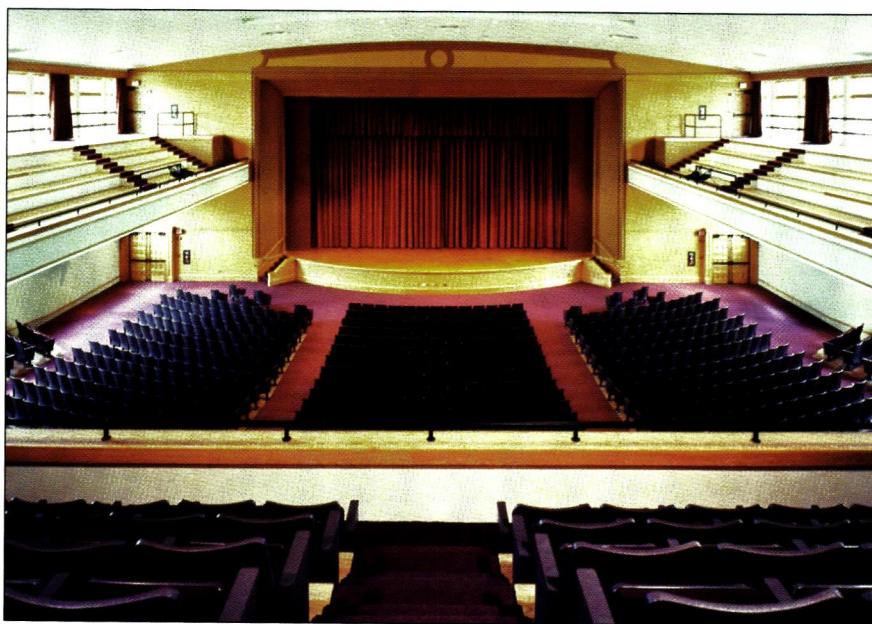
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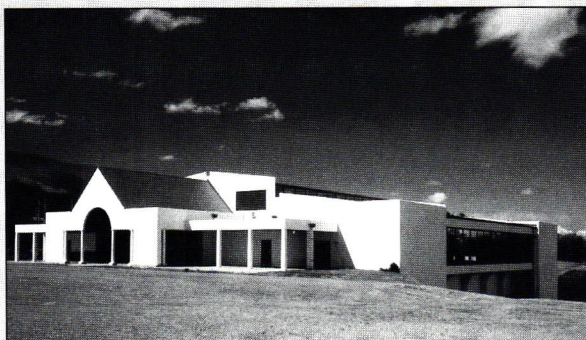
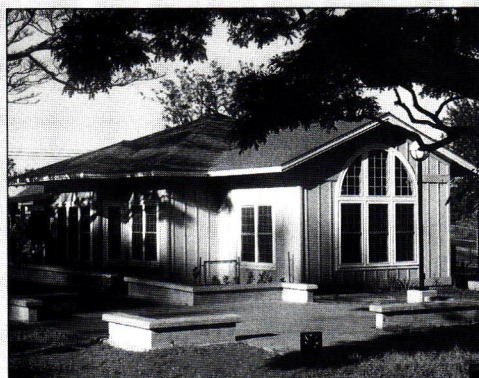


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**Clockwise: The Montessori School Campus, Erdman Athletic Center and the Schaefer Residence earned Awards of Excellence at the recent AIA Maui Chapter Design Awards program.**

## Maui AIA Chapter Gives Design Awards

The Maui Chapter of the American Institute of Architects (AIA) recently presented design awards to 12 Maui projects at the Hui No'eu Visual Arts Center. The awards program raises public awareness of design excellence and the role of the architect. Three projects received



Awards of Excellence and nine received Awards of Merit.

Territorial Architects received an Award of Excellence for the Erdman Athletic Center. Francis Skowronski, AIA was architect.

The design of the Montessori School campus garnered an excellence award for Maui Architectural Group, with James Niess, AIA as architect.

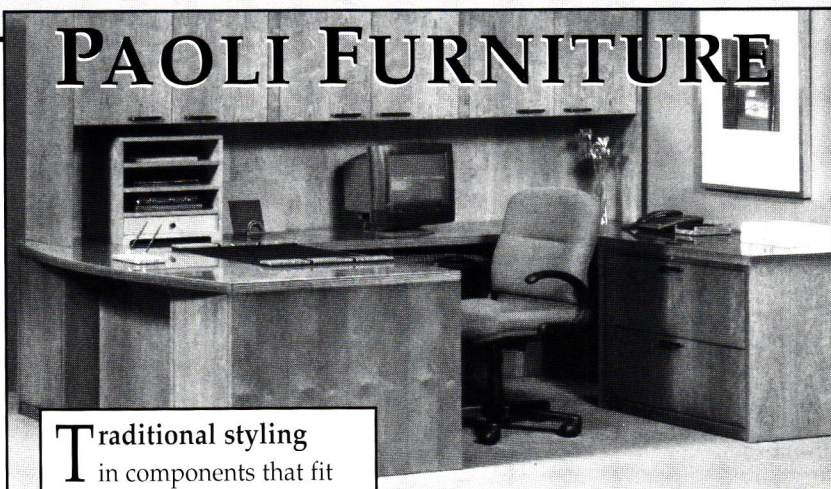
The Schaefer Residence earned an excellence award for Riecke Sunnland Kono Architects, Ltd., with Brian G. Boelter, AIA as architect.

Riecke Sunnland Kono also won five Awards of Merit. These include the Lieberberg Residence and the RSK Building, designed by Hans Riecke, FAIA; the Bank of Hawaii/First Federal Building by Anthony Riecke-Gonzales, AIA; the Kaiser Permanente Kihei Clinic by Robert Hartman, AIA; and the Up-country Swimming Complex by Brian G. Boelter, AIA.

Maui Architectural Group was presented two merit awards for the Alexander House and Old Wailuku Inn, both designed by James Niess, AIA.

The Linda Lange Residence earned a merit award for designer Linda Lange; and HR Architect, Inc. received a merit award for the Haiku Guest Cottage, designed by Hans Riecke, FAIA.

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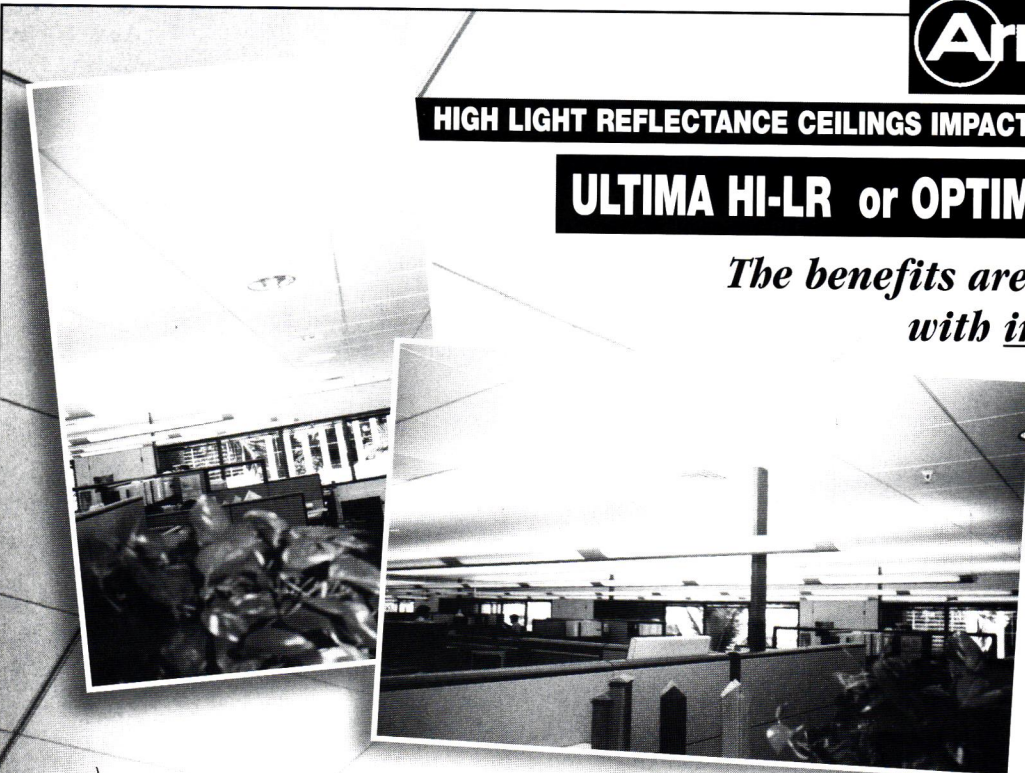
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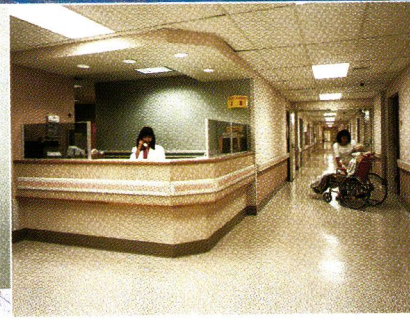
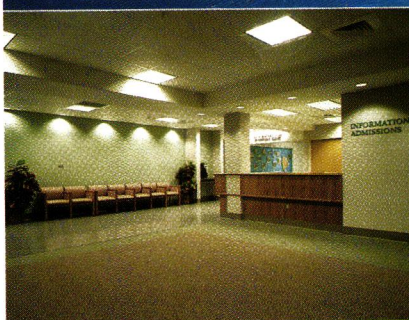
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“It could have been a nightmare,” admits Sueda. “Instead, it went well. Allied Builders kept control of the project and the results speak favorably for the intent of the design.”



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